

Reading Toolkit: Grade 3 Objective 3.A.3.d

Standard 3.0 Comprehension of Literary Text

Topic A. Comprehension of Literary Text

Indicator 3. Use elements of narrative texts to facilitate understanding

Objective d. Identify and analyze the characters

Assessment Limits:

Main versus minor characters

Main versus minor characters

Conclusions about the characters' traits based on what the character says and does

Conclusions about the characters' traits based on what the character says and does

Conclusions about the characters' motivations based on the characters' actions and interactions with other characters

Conclusions about the characters' motivations based on the characters' actions and interactions with other characters

Table of Contents

Objective 3.A.3.d Tools

- Advanced/Gifted and Talented
- Lesson Seeds
- Public Release Item #1 - Selected Response (SR)
- Sample Item #1 - Brief Constructed Response (BCR)
 - Annotated Student Responses

Indicator 3.A.3 Tools

- Clarification

Scoring Rubric

- Rubric - Brief Constructed Response

Handouts

- Saved by a Fly
- The Pudding Like a Night on the Sea

Advanced/Gifted and Talented Reading Grade 3 Objective 3.A.3.d

Other Objectives Addressed

- a. Identify and distinguish among types of narrative texts
- b. Identify and explain the elements of a story
- c. Identify and describe the setting and the mood
- e. Identify and explain relationships between and among characters, setting, and events
- f. Identify and describe the narrator

Instructional Task

Students will use elements of narrative text to produce a "To Tell the Truth" game show based on a literary text (synthesis). "To Tell the Truth" is based on a television game show in which a panel asks questions of three contestants all claiming to be the same character. The panel members use their understanding of the narrative elements to distinguish the real character from the imposters, and the contestants use their understanding of narrative elements to write their "real" and "impostor" answers (evaluation).

Development of Task

- Students will read text of appropriate complexity and map the elements of narrative text.
- The teacher will introduce the concept of the game "To Tell the Truth," which demonstrates that good questions and thorough understanding can help you to distinguish whether or not someone is telling the truth (kinesthetic/tactile learning style). See "How to Play To Tell the Truth," below.
- To play "To Tell the Truth," students should be divided into panel and contestant groups. The class should select several characters from the text so that there are enough rounds of the game for everyone to play as a panel member or a contestant. Both the panel groups and the contestant groups will answer questions based on the elements of narrative text in preparation for the game. Students in the contestant group must also compose "bluff" answers.
- The teacher may use the "To Tell the Truth" Panel questions to model the types of questions students should create.

Objectives	"To Tell the Truth" Panel Questions
Identify and distinguish among types of narrative texts	<ul style="list-style-type: none"> • What type of narrative text was your story? (tall tale, realistic fiction, poetry, etc.) • Give an example from your story that demonstrates the type of narrative text.
Identify and explain the elements of a story	<ul style="list-style-type: none"> • Describe the main problem you face. • What do you do to solve the problem? • How does the order of the events in your story lead to a solution to the problem?
Identify and describe the setting and mood	<ul style="list-style-type: none"> • At what time period does your story occur? • Where and when does your story take place? • Describe the mood of your story.

Identify and analyze the characters	<ul style="list-style-type: none"> • Tell one character trait that describes you and an example of how you showed that trait. • Describe one character trait you have that caused a problem in the story. • How have you changed from the beginning of the story to the end?
Identify and explain relationships between and among characters, setting and events	<ul style="list-style-type: none"> • How was the setting of your story important to the events that occurred? • What characters would have to be changed if your story took place in a different setting? • What story event had the greatest effect on you? • What other character was most similar to you? What character was the most different?
Identify and describe the narrator	<ul style="list-style-type: none"> • Who is the narrator in your story? • How are you related to the narrator? • Describe the narrator.

How to Play "To Tell the Truth"

- In the television game show "To Tell the Truth," three contestants, each of whom claims to be the same person, are questioned by a panel of four celebrities in an attempt to identify who is the real one and who is bluffing. The contestant usually holds an unusual occupation or has done something noteworthy.
- After each celebrity has had a turn in asking several questions of the guests, they each vote as to who they think is the real person. When this is finished, the panel moderator says, "Will the real _____ please stand up?"

The real person stands, the other two reveal who they really are, and the contestants win money based on how many incorrect votes were placed.

Lesson Seeds

Reading Grade 3 Objective 3.A.3.d

Activities

After reading a narrative text, small groups of students will be assigned a character and have identified for them a single trait that character possesses. Students will return to the text to justify how that character has that trait and complete the information on the chart below.

What a character...

Says	Thinks	Does

Next students will return again to text and find further justification for the trait from the responses of other character.

What other characters...

Say	Think	Do

A presenter from each small group of students should share their findings with the entire class.

Before students read a narrative text, the teacher will share with them quotes from a single character in the text. Students will discuss and predict what type of character this might be based upon what the character says. After reading the selection students may modify or reaffirm their initial predictions to give an accurate description of this character. In their discussion of the character students must give additional text information to reaffirm their predictions or deliver new text support to refute an initial prediction.

Prior to students reading a narrative text, the teacher will model the difference between static and dynamic characters using characters from a previous reading or film clip. In addition, the teacher will divide the text into two sections. As students read the first section of the narrative text, they will complete a graphic organizer that addresses various ways characters are developed and then discuss their findings with the class. Next students will complete reading the text and complete the second part of the organizer. Using the text details, teacher and students will compare the character from the beginning to the end of the text and determine whether that character is static or dynamic.

The teacher should select a narrative text which features multiple main characters. After students have read the text, place them in small groups. Assign each group a character to analyze. Have each group return to the text and each member of the group should record three important things their character did, two important things their character said, and one important thing their character thought. Once this is complete, the teacher should rearrange the groups so that a mix of different characters is present in each newly formed group. Next students should use their character notes to discuss how their characters interact with each other.

Clarification

Reading Grade 3 Indicator 3.A.3

To show proficiency of the skills stated in this indicator, a reader will demonstrate an understanding of the **elements of narrative texts** which are the components through which a story is told. Identification of each component and its relationship to all other components in a story assists a reader in comprehension of an entire text. As a text requires more complex thought processes, a reader advances from the identification, recognition, and recall of literal elements to the inference, analysis, and evaluation of more abstract elements. Thinking about all the elements in a story and determining how they fit together allow the reader to understand and evaluate an entire text and its complexity.

In order to comprehend narrative text, a reader must **identify and distinguish among types of narrative texts**. Narrative text tells a story to make a point, to express a personal opinion, or to provide a reader an enjoyable experience. By recognizing the characteristics of a variety of literary texts which represent diverse perspectives, a reader is better able to construct meaning from a text.

- Fiction
prose writing that tells an imaginary story
- Nonfiction
prose writing that tells about real people, places, and events
- Realistic Fiction
prose writing set in the modern world
- Science Fiction
prose writing that explores unexpected possibilities of the past or future by using scientific theories or data and imagination
- Historical Fiction
contemporary fiction set in the past, may reference actual people or events
- Tall Tales
humorously exaggerated stories about impossible events in which the main characters have extraordinary abilities
- Folktales
stories passed by word of mouth from generation to generation
- Folklore
traditions, customs, and stories passed down within a culture
- Myth
a traditional story, usually by an unknown author, that answers a basic question about the world
- Legend
a story handed down from the past about a specific person who usually demonstrates heroic accomplishments
- Fables
brief tales that teach lessons about human nature
- Fairy Tales
stories about imaginary beings possessing magical powers
- Fantasy
literature that contains fantastic or unreal elements
- Biography
story of a person's life written by someone else
- Autobiography
nonfiction; a person tells about his or her own life

- Personal Narrative

personal story; a shorter form of autobiographical writing

- Memoir

type of autobiography, usually about a significant experience in the author's life

- Journals

a personal record of experiences or reflections

- Short Story

a brief work of fiction, usually readable in one session

- Essay

a short, cohesive work of nonfiction dealing with a single subject and presenting the writer's viewpoint

- Play

literature intended to be performed by actors in front of an audience; includes script with dialogue, a cast of characters, and stage directions

- Poetry

stories, ideas, and feelings expressed in compact, imaginative, often musical language

- Lyric Poetry

poetry that presents the thoughts and feelings of a single speaker

- Narrative Poetry

poetry that tells a story and includes narrative elements

To **identify, explain and analyze the conflict of a narrative and determine its role in advancing the plot**, a reader must know the structure of a narrative passage.

- In the beginning or exposition of a narrative, information is given about the characters, their location, and the situation in which they find themselves. This situation creates a story problem or conflict.
- A conflict can be created by single or multiple sources, either external (caused by outside forces) or internal (created within the character). Typical types of conflict include person versus person (problem between and among characters), person versus society (problem with the laws/beliefs of a group), person versus nature (problem with natural forces), person versus self (problem within a character regarding decision-making), and person versus fate (problem which seems out of a character's control). In complex texts, there may be multiple conflicts.

A character experiencing one of these conflicts may act on or speak about the conflict to other characters and be motivated to action by the conflict. In some narratives, a conflict may help clarify character traits for the reader. In other stories, a conflict can also advance the story events, pushing the characters to a critical point of a story.

A critical reader can identify and determine conflicts, sometimes isolating a common cause for different conflicts.

- In the rising action, the chronology of events develops and the conflict deepens. At the climax of the narrative, the deepening conflict reaches a critical point and can alter the subsequent events.
- As the conflict resolves, the narrative moves toward completion in the falling action.
- Finally, in the resolution the narrative comes to a close. A critical reader should be able to analyze the resolution of the conflict and trace the plot development to determine how each stage of that development advanced the plot.
- As the level of a text becomes more difficult and the main plot develops, a subplot of lesser importance may be present. The subplot may have all the elements that a main plot does and will tell a story that relates to character development, theme development,

or any other story element. The subplot may have an effect on the outcome of the main plot or may simply serve as additional, perhaps interesting, element of the story.

To **identify, describe, and analyze details that provide information about setting, mood created by setting, and the role the setting plays in the text**, a reader must first know what information to look for in a text. Setting is where and when a story takes place. Clues to setting include any of the following: time, day or dates, month, year, season, historical references, geographical names, landscape details, and weather elements. As the complexity of a text increases, a reader should take note not only of stated setting details but also look at more subtle details.

Setting can relay information about characters to a reader. A character's reaction to an environment, whether familiar or unfamiliar, gives clues to what a character is feeling or how a character will act in certain circumstances. Changes in setting may signal changes in mood and development of a character.

Mood is the feeling a text creates within a reader. Setting can help create mood. For example, a setting in an abandoned house creates an eerie mood. Details of that setting help establish that uncomfortable mood in a reader. An author also creates mood through dialogue and word choice.

A critical reader will be attentive to the details of setting, mood, and character and their integration within a narrative.

Not all narrative texts have theme, but in those that do, there is often more than a single theme. **Theme is the author's message to the reader or the underlying idea of a text.** Theme is often relayed to a reader through characters—what they say, what they do, or what others say about them—as well as by other narrative elements.

To **identify and analyze characterization**, a reader must identify a character as a person, animal, or imaginary being in a narrative. Major characters are most involved in the conflict of a narrative and are central to much of the story action. Minor characters are less important and become known to a reader through their interaction with major characters.

Characters may reveal their attitudes and innermost thoughts through their speech and their behavior. For more complicated texts, a reader is privileged to know directly the interior thought processes of a character. This enables a reader to draw conclusions about why a character might behave the way he/she does and to consider reasons for the type of interactions that character has with other major or minor characters. Then these interactions allow other characters to comment about the behavior or speech of that character. One character's comments about another character form a direct link to understanding their behavior.

Character speech, action, thought, motivation, and reaction are interdependent and work together to create well-rounded characters. These elements make a character "real" and lend believability to the narrative. When characters are made "real," they, like real people, change and grow. They are called dynamic characters because of their development. Their opposite, static characters, change not at all or only marginally. The strong, dynamic character shifts or is shifted by the plot, each exerting an equally forceful influence on each other. Character and plot then become linked in a narrative.

To **identify, explain, and analyze relationships between and among characters, settings, and events**, a reader must discover how each element is linked. Connections between and among characters are established by elements of characterization. Connections between

and among situations are established by key events and how these events fit together. A critical reader can determine an organizational pattern, such as cause and effect, between or among situations and then draw conclusions about characters and their speech and behaviors within the context of the situation.

For more complicated texts, a critical reader can isolate characters and determine major from minor characters, the degree to which each is developed, and how they affect each other and the story events. A critical reader can isolate each story event to see its effect upon previous events and those that follow it as well as the effect the event exerts upon a character or characters.

To identify and describe the narrator, a reader must determine the teller of the story. In a first person narrative, the story is told by a character in the story who uses the nominative pronouns I, me, and we. In a third person narrative, the narrator is a voice outside the story action that uses the nominative pronouns he, she, it, and they.

The speaker of a poem is the voice that "talks" to the reader. The speaker of a poem is not necessarily the poet.

To identify, explain, and analyze the actions of the characters that serve to advance the plot, a reader should know that characters cause the plot to happen. Usually a story plot is based on what characters say, do, or believe. Conflicts evolve from interactions between and among characters. In turn, plots develop around conflicts. What a character does affects the development of the plot as well as its resolution.

A critical reader of literary text can

- isolate characters, determining if they are major or minor characters, noting their actions, speech, and thoughts, and observing the attitudes of other characters toward them
- detail conflicts created by and among characters and determine the type of conflict that is created
- follow a plot, judging how that plot is driven by character elements or character conflict
- determine how character, conflict, and plot function together

To analyze an author's approach to issues of time in a narrative, a reader must first be able to follow the elements of a narrative--exposition, rising action, climax, falling action, and resolution--and to identify key events within each of those divisions of a narrative. Some events may be related as flashbacks during which the author relates an event out of sequence at an earlier time. A flashback provides a reader with information that will help him/her understand setting, characters, or conflict. A critical reader is aware of transitional words or text features that signal a flashback.

Foreshadowing is present through hints or clues in a text that suggest what may occur later in the sequence of the narrative's events. Foreshadowing occurs throughout a narrative and helps to create a tension as the reader anticipates what will happen. A critical reader understands that plots are not always chronological and that these two techniques are used to augment a reader's comprehension of and interest in a narrative.

To identify, explain, and analyze point of view and its effect on the meaning of a narrative, a reader must know that point of view is the perspective from which an author tells a story. There are two major points of view--first person and third person. In a first person narrative, the story is told by a character in the story. This narrator is a participant in the story action and tells the story using the pronouns I, me, and we. This type of narration is

limited because a reader knows only the narrator's perspective of other characters, the setting, and story events.

In a third person narrative, the story is told by someone who is not a character in the story. This type of story-teller may relate events much like a reporter relaying the news and use the nominative pronouns she, he, and they. More often, though, a third person narrator will relay the thoughts and attitudes of a single character, usually the main character. This is limited omniscient narration. At times a narrator will relay the thoughts and feelings of all characters. This is the omniscient or all-knowing narrator.

A critical reader knows that not all narrators are reliable and that they may present information limited by their own knowledge and observations. This, in turn, may limit a reader's knowledge. To construct meaning of a narrative, a critical reader must acknowledge the scope and the limitations of each type of narration and then using other narrative elements, draw conclusions about meaning.

To analyze the interactions among narrative elements and their contribution to meaning, a reader must have knowledge of all narrative elements and their dependence upon each other. A critical reader must determine the type of narrative being read, the type(s) of conflict in the narrative, the relationship between the setting and the mood of the narrative, the ways that character is developed, the relationship that exists among the characters, the setting, the story events, and the point of view from which a narrative is told. Each of these elements must be analyzed in isolation and then observed as a piece of a whole narrative. Finally, a critical reader makes judgments about the relative importance of each of these elements to a particular text, and then using each element and its contribution, constructs meaning of a whole text.

Public Release #1 - Selected Response (SR) Item

Handout(s):

- Saved by a Fly

Reading Grade 3 Objective 3.A.3.d

Read the story 'Saved by a Fly' and answer the following question. The fly solved the animals' problem because he was brave, and he -

- A. frightened the moose
- B. didn't give up
- C. asked the moose to leave
- D. got the animals to work together

Correct Answer:

B

Sample Item #1 Brief Constructed Response (BCR) Item with Annotated Student Responses

Question

Read the article 'The Pudding Like a Night on the Sea' and answer the following question.

Explain how the father probably feels at the end of the story. In your response, use details and examples from the story that support your explanations. Write your response on your answer document.

Annotated Student Responses

I think Father feels angry with the boys. I think he's angry with them, because there was No more pudding left for there Mom and they disobeyed him. In the text it says "Where are you Boys" In bold face print.

Annotation: The student answers the question "father feels angry with the boys" and provides reasons for the father's anger "...there was no more pudding left for there Mom and they disobeyed him." While the student notes that "WHERE ARE YOU BOY'S" is "in bold face print" there is neither explanation for nor any conclusion drawn about the change of print. To improve this response the student could have explained the change of print as further evidence of the father's anger.

I think the father felt sad, and
 mad. I think he felt sad because
 of when he made that pudding
 for his wife and he wanted her
 to have it and that when she
 got there the pudding wasn't in
 the bowl. Also, I think he was mad
 because he told Julian and
 Huey to leave the pudding
 alone, but instead they ate it
 all. I have evidence because
 it says "Where's the pudding?"
 for when he was sad. Also,
 he has evidence that he was
 mad too, "WHERE ARE YOU
 BOYS? That is my evidence!"

Annotation: The student answers the question stating "the father felt sad and mad." The student then provides support from the text for why father felt both sad, wanting his wife to have the pudding "and when she got there the pudding wasn't in the bowl," and mad "because he told Julian and Huey to leave the pudding alone, but instead they ate it all!" In addition the student has provided "evidence" of the father's feelings. The first quote "Where's the pudding?" does not support feelings of sadness while the second quote "WHERE ARE YOU BOYS?" does support feelings of anger; however, the quote is never explained.

I think the father is angry at the end of the story. I think this because at the end when the father says "Where are you boys?" it's in all capital letters which means he was raising his voice, and when someone raises their voice there usually mad. Also the father said to leave the Pudding alone and the kids disobey him when I don't listen to my parents they get mad or angry so the father probably was too.

Annotation: The student answers the question stating that at the end of the story the father is angry. The student provides support from the text, "when the father says 'Where are you boys?' it's in all capital letters which means he was raising his voice." and draws the conclusion that a raised voice can mean someone is angry. In addition, the student provides support about the boys disobeying the father when they were told to leave the pudding alone. The personal connection, although appropriate, does not add to the response.

Handouts

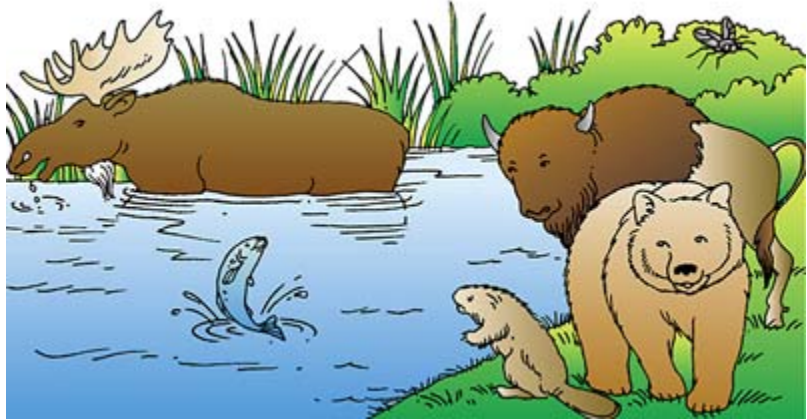
Saved by a Fly

A Native American Story
retold by Feana Tu'akoi

One day, a giant moose came to drink at a river. He was very big and very thirsty. All day long, he drank and he drank.

The other animals watched as the river started to empty. They were very worried.

"What shall we do?" moaned Beaver. "If Moose drinks all the water, our homes will be ruined."



"It's OK for you," burbled Salmon. "You can live on land if you have to. Without the river, I'll die."

"He's got to be stopped," roared Buffalo. "Someone should scare him away."

"Well, don't look at me!" growled Bear. "That moose is twice my size. One flick of his antlers, and I'd be off to the moon."

The others nodded sadly. Bear was right. They were all too scared to try to make Moose leave.

"Let me try," buzzed Fly.

The animals looked at Fly in surprise. Then they started to laugh.

"Ha, ha. How could you stop Moose? Look at the size of you!" roared Buffalo.

"Just watch me try," buzzed Fly.

Fly flew onto Moose's shoulder and bit him sharply. Moose flicked his enormous head, but he kept on drinking.

Fly landed on Moose's back leg, biting hard. Moose stamped until the ground shook, but he kept on drinking.

Fly moved to Moose's front leg and bit again. Moose was getting mad now. He splashed his leg into the river to get rid of Fly, but he kept on drinking.

Poor Fly nearly drowned, but he was determined not to give up. He flew hard to dry out his wings. Then he stopped to get his breath back.

The other animals were worried. "Come back, Fly," they called. "We're sorry we made fun of you! Stop before you get hurt!"

But Fly didn't listen. He made one last, angry attack. He zoomed around and around Moose's head, biting and buzzing madly. Moose shook his head, stamped his feet, and splashed in the water. But Fly kept on buzzing and biting.

Moose snorted and blew. He lifted his head and gave a mighty roar. But Fly kept on buzzing and biting.

Fly was driving Moose crazy. Moose ran up and down the riverbank. He stomped and roared, making the ground shake as if there were an earthquake. He rubbed himself against the trees, then rolled in the water. But Fly kept on buzzing and biting.

At last, realizing that he was beaten, Moose left the river for good.

The animals were overjoyed.

"You've saved my life!" burbled Salmon.

Fly smiled and buzzed tiredly. "Well, that just proves you can do anything if you try hard enough!"

The Pudding Like a Night on the Sea

By Ann Cameron

Julian and his brother Huey have helped their father make a pudding. The pudding is for their mother. After cleaning up the kitchen, their father decides to take a rest.

²"Now I'm going to take a nap," my father said. "If something important happens, bother me. If nothing important happens, don't bother me. And — the pudding is for your mother. Leave the pudding alone!"

He went to the living room and was asleep in a minute, sitting straight up in his chair.

⁴Huey and I guarded the pudding.

"Oh, it's a wonderful pudding," Huey said.

⁶"With waves on the top like the ocean," I said.

"I wonder how it tastes," Huey said.

"Leave the pudding alone," I said.

"If I just put my finger in—there—I'll know how it tastes," Huey said.

And he did it.

"You did it!" I said. "How does it taste?"

"It tastes like a whole raft of lemons," he said. "It tastes like a night on the sea."

"You've made a hole in the pudding!" I said. "But since you did it, I'll have a taste." And it tasted like a whole night of lemons. It tasted like floating at sea.

"It's such a big pudding," Huey said. "It can't hurt to have a little more."

"Since you took more, I'll have more," I said.

"That was a bigger lick than I took!" Huey said. "I'm going to have more again."

"Whoops!" I said

"You put in your whole hand!" Huey said. "Look at the pudding you spilled on the floor!"

"I am going to clean it up," I said. And I took the rag from the sink.

"That's not really clean," Huey said.

"It's the best I can do," I said.

"Look at the pudding!" Huey said.

It looked like craters on the moon. "We have to smooth this over," I said. "So it looks the way it did before! Let's get spoons."

And we evened the top of the pudding with spoons, and while we evened it, we ate some more.

"There isn't much left," I said.

"We were supposed to leave the pudding alone," Huey said.

"We'd better get away from here," I said. We ran into our bedroom and crawled under the bed. After a long time we heard my father's voice.

"Come into the kitchen, dear," he said. "I have something for you."

"Why, what is it?" my mother said, out in the kitchen.

Under the bed, Huey and I pressed ourselves to the wall.

"Look," said my father, out in the kitchen. "A wonderful pudding."

"Where is the pudding?" my mother said.

"WHERE ARE YOU BOYS?" my father said.

Rubric - Brief Constructed Response (BCR)

Score 3

The response demonstrates an understanding of the complexities of the text.

- Addresses the demands of the question
- Effectively uses text-relevant¹ information to clarify or extend understanding

Score 2

The response demonstrates a general understanding of the text.

- Partially addresses the demands of the question
- Uses text-relevant¹ information to show understanding

Score 1

The response demonstrates a minimal understanding of the text.

- Minimally addresses the demands of the question
- Uses minimal information to show some understanding of the text in relation to the question

Score 0

The response is completely incorrect, irrelevant to the question, or missing.²

Notes:

¹ Text-relevant: This information may or may not be an exact copy (quote) of the text but is clearly related to the text and often shows an analysis and/or interpretation of important ideas. Students may incorporate information to show connections to relevant prior experience as appropriate.

² An exact copy (quote) or paraphrase of the question that provides no new relevant information will receive a score of "0".

Rubric Document Date: June 2003